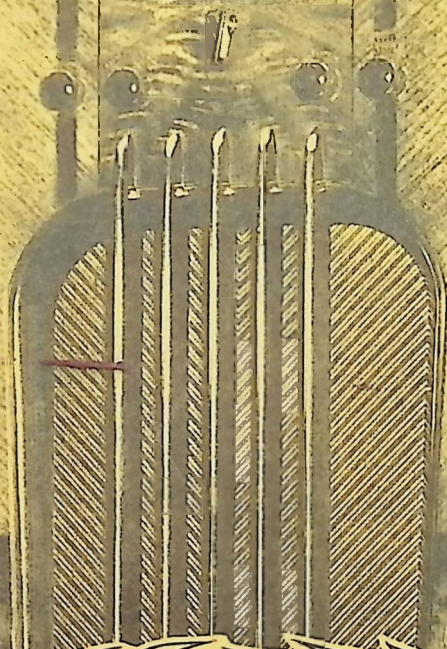


MILCO



KSOR

GUIDE

JULY

VOLUME 3
no. 5

From the Director's Desk

We here at KSOR have been in a state of constant elation since the successful conclusion of our Marathon pledge week May 20-27. Through the generous support of listeners such as yourself in only 3½ days KSOR pledged the \$5000 necessary to balance our operating deficit. And in another 2½ days you pledged an additional \$2000 to be used for program enrichment during the coming year.

For all of us at KSOR, of course, this has been a tremendously heartening experience. We received literally an avalanche of pledges and offers of pledge premiums and help. We feel we have made a great many new friends as a result of the Marathon, in addition to realizing some much needed financial support. And so on behalf of all of us here at KSOR to all of you who pledged, we extend our most sincere thanks.

As was promised all monies realized from the Marathon above \$5000 are being devoted to new programs. This month those monies permit us to purchase two new programs to replace the New York Philharmonic and Chicago Symphony broadcasts which have concluded their current season. New programs made possible from such funds are the Amsterdam Concergeboew Concerts (broadcast under the title "Dutch Treat") and the Chicago Symphony Retrospective. We are also pleased to add, with pledge monies, the series "Jazz Downtown" featuring jazz concerts recorded on the East coast.

KSOR is still a relatively new radio experience for much of the Rogue Valley and we really cannot afford to spend money publicizing our existence through normal promotional efforts. Our current listeners are, we hope, our ambassadors to the many people living within our signal who might enjoy KSOR if they knew of our existence. If you have a friend whom you think would enjoy listening to the type of programming we bring, why don't you make a point of telling them about KSOR.

And once again to all who participated in the Marathon our heart-felt thanks. (By the way, the final pledge total was \$7049.)

Ronald Kramer
Director of Broadcast Activities

ksor guide

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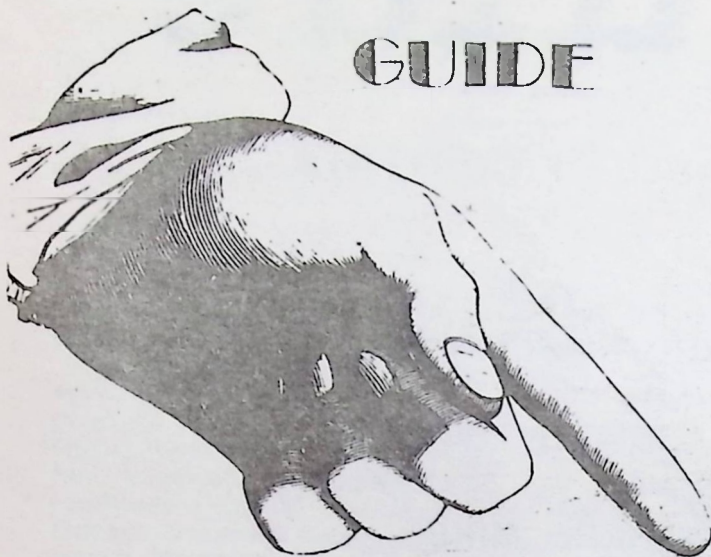
18 GALLERIES

90.1 FM STEREO

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KSOR

GUIDE



— — — I would like to subscribe to the KSOR "Guide" for 1 year. My check for \$8 (of which \$5 is tax-deductible) is enclosed. (Checks payable to KSOR).

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— — — Student or Senior Citizen Membership, \$10.00 (\$5 of which is tax-deductible).

— — — Membership without KSOR "Guide" subscription, \$3.00 (no tax deduction).

Name: _____

Address: _____

ksor programs sun.

10 AM—WORDS & MUSIC

Early and baroque music interspersed with poetry and dramatic readings.

11:30—FOLK FESTIVAL USA

Offering of sound portraits in a live-on-tape format from folk music events and gatherings across the country. Hosted by NPR's Steve Rathe.

1:30 PM—BBC SCIENCE MAG.

News reports about recent research and discoveries in the world of science.

2 PM—KEYBOARD IMMORTALS

Joseph Tushinsky of Superscope, Inc. presents this weekly series of 19th century piano music recorded and played on the "Vorsetzter".

15 Salon Gems (repeats 7-17)

22 Masterpieces (repeats 7-24)

29 Beethoven (repeats 7-31)

3 PM—SUNDAY SUPPLEMENT

An in-depth look at various arts: ethnic music, poetry, concert music, folk music, prose, humor, etc.

10 Goes to the Movies

17 Electronic Music for the Unknowing

24 The Investigator — Canadian Satire

31 Comedy at the Opera

4 PM—SISKIYOU MUSIC HALL

7-17 — Concerto Grosso in F Minor, Op. 1, No. 8 (Locatelli)
Statements (Copland)

7-24 — Schelomo (Bloch)
Giselle (Adam)

7-31 — Concerto in B Minor
After Vivaldi (Walther)

6:30 PM—VOICES IN THE WIND

A weekly omnibus magazine of the arts. Material from NPR stations & free lance producers across the country. Hosted by musician and author Arthur Brand.

7:30 PM—DUTCH TREAT

9:30 PM—JAZZ REVISITED

A history of 30 years of recorded jazz, 1917 to 1947, from the first original Dixieland Jazz Band recordings to the end of the Big Band era. Produced at the University of Michigan. Hosted by Hazen Schumachen.

10 PM—JAZZ CONTINUED

Jazz Continued is the original jazz program, which has been on the air since the spring of 1974, featuring the traditional, big band, be-bop, swing and modern styles.

mon.

10 AM—FIRST CONCERT

Weekday mornings and early afternoon concert music, interspersed with news, weather and community affairs.

3 PM—SCARLATTI CONCERTS

A one-hour program featuring music of this Italian master with commentary on his life.

4 PM—VOICES IN THE WIND

(see Sun. 6:30 PM)

5 PM—CHATTERBOX

Stories, songs, and plays for children.

5:30 PM—OVERSEAS ASSIGNMENT

Reports from today's major international news scenes, with interpretations by distinguished journalists of the BBC.

6 PM—KSOR INFORMATION SERVICE

6:15 PM—NEWS

6:45—SISKIYOU MUSIC HALL

7-11 — Concerto No. 2 in D Minor, Op. 23 (MacDowell)

7-18 — Tempest Suite No. 2 (Sibelius)
Symphony of Psalms (Stravinsky)

7-25 — Paganiniani (Cassella)
Concerto No. 22 in E Flat Major for Strings, Op. 18 (Mozart)

9:15 PM—VINTAGE RADIO

Old time radio shows. Nostalgia.

9:45 PM—FM ROCK

tues.

10 AM—FIRST CONCERT

3 PM—KENT IN CONCERT

Weekly concerts from Kent State University.

4 PM—PUBLIC POLICY FORUMS

These forums explore major public policy issues. They feature face-to-face encounters by well-known authorities of differing views, and questions and comments from experts in public policy. Produced by the American Enterprise Institute for Public Policy Research.

5 PM—INTERNATIONAL ARTS MAGAZINE

An International series put out by different countries in which the arts are discussed. Sweden, Germany and the USSR are among the countries featured.

5:30 PM—WOMEN NOW

A program for and about women. Produced by the Ashland Chapter of N.O.W.

5:45 PM—900 SECONDS

A bi-weekly 15-minute program of news and analysis of significant community affairs. Heard also on Friday, 5:45 p.m.

6:45—SISKIYOU MUSIC HALL

7-12 — Bridal Procession from Le Doq d'Or (Rimsky-Korsakov)

7-19 — Symphonia Concertane in E Flat Major, K. 364 (Mozart)

7-26 — String Sonata No. 1 (Rossini)

Trio for Violin, Cello and Piano (Copland-Vitebsic)

9:15 PM—VINTAGE RADIO

9:45 PM—FM ROCK

wed.

10 AM—FIRST CONCERT

3 PM—JAZZ DOWNTOWN

Presents highlights of a season of live jazz broadcast performances produced by WBFO in Buffalo, NY. Featured artists include Jonah Jones, Charlie Byrd and Zoot Sims.

4 PM—COOKIE JAR

A potpourri of absurdity and information.

4:30 PM—LIVE FROM THE VINTAGE INN

(A repeat of the Sat. nite show.)

5 PM—AID BUSINESS

A look at the phenomenon of development assistance, separating the image of good intention and brotherly love from the disconcerting reality of commercial interest. Produced by the CBC.

5:30—ACROSS THE ATLANTIC

A magazine of current events and politics in the arts in Germany.

6:15 PM—NEWS

6:30—SISKIYOU MUSIC HALL

7-13 Symphony No. 3 in G Minor, Op. 42 (Roussel)

7-20 — Concerto in F for 2 Horns, Strings and Continuo, PV 321 (Vivaldi)

7-27 — Concerto No. 2 in B Minor (Dohnanyi)

9:15 PM—VINTAGE RADIO

9:45 PM—FM ROCK

thurs.

10 AM—FIRST CONCERT

3 PM—BALDWIN-WALLACE CONCERT

Weekly concerts from the Baldwin-Wallace Conservatory of Music.

4 PM—OPTIONS

5 PM—DUTCH FESTIVAL

Primarily baroque and contemporary music from Holland. Produced by Radio Nederland.

5 PM—FOCUS

Weekly analysis of current events. Produced in Washington, D.C.

6:15 PM—NEWS

6:45—SISKIYOU MUSIC HALL

7-14 — Come Ye Sons of Art (Purcell)

Symphony No. 3 (Gliere)

7-21 — Wooden Prince (Bartok)

Elegie (Massenet)

7-28 — Quartet No. 15 in G Major, Op. 161 (Schubert)

Prelude to Die Meistersinger (Wagner)

7:30 PM—LITHIA PARK BAND CONCERTS

Starting June 16th we will broadcast live from Lithia Park.

8:30 PM—EARPLAY

Radio Drama at its finest.

10 PM—FM ROCK

fri.

10 AM—FIRST CONCERT
3 PM—KEYBOARD IMMORTALS

4 PM—Dutch Treat

5:30 PM—MEET THE NEWS MAKERS

A discussion series produced by the American FM Radio Network.

5:45 PM—900 SECONDS

A bi-weekly 15-minute program of news and analysis of significant community affairs.

6:15 PM—NEWS

6:30—SISKIYOU MUSIC HALL

7-15 — Danzon Dubano
(Copland)
Birds (Respighi)

7-22 — Introduction and
Adagio for Strings (Elgar)
Suite from Don Giovanni
(Mozart-arr. Harris)

7-29 — Horn Concerto No. 1 in
E Flat Major, Op. 11 (R.
Strauss)
Goldberg Variations
(Bach)

**8 PM—CHICAGO SYMPHONY
RETROSPECTIVE**

10 PM—JAZZ

sat.

10 AM—ITALIAN OPERA
10:30 AM—DUTCH SOLOISTS
**11 AM—KSOR SAT. MORNING
OPERA**

July 16 Le Prophete
(Meybeer) Marilyn Horne,
Renatta Scott, James
McCarcken, Jerome Hines.
Ambrosian Opera Chorus.
Royal Philharmonic
Orchestra, Henry Lewis,
cond. (Columbia 34340)

July 23 Francesca da Rimini
(Rachmaninoff) "World
Premiere Recording of
Complete Opers." Mikhail
Maslov, Alexander Laptev,
Makvala Kasrashvili,
Vladimir Atlantov, Yevgenii
Nesterenko. Bolshoi Theatre
Orchestra and Chorus, Mark
Ermler, cond. (Columbia MS
34577)

July 30 La Grande Duchesse
de Gerolstein (Offenbach)
Regine Crespin, Mady
Mesple, Alain Vanzo.
Orchestre du Capitole de
Toulouse, Michel Passon,
cond. (Columbia M2 34576)

2 PM—OPTIONS

A discussion program which
touches on contemporary issues.
Produced by NPR.

3 PM—SISKIYOU MUSIC HALL

7-16 — Missa Pape
Marcelli (Palestrina)
Caucasian Sketches, Op.
10 (Ippolitov-Ivanov)

7-23 — Piano Quartet in C
Minor, Op. 15 (Faure)
Cristantemi (Puccini)

7-30 — Suite No. 2 in F, Op. 28b
(Holst)

7 PM—EARPLAY

The best in radio drama.

8 PM—COOKIE JAR

A potpourri of absurdity and
information.

**9 PM—LIVE FROM THE VIN-
TAGE INN.**

KSOR Broadcasts live performance
of local artists.

10 PM—FOLK FESTIVAL USA

12 Midnight—SAT NITE JAZZ

BRITT'S TRUDEAU

Recently, KSOR interviewed Dr. John Trudeau, Musical Director of the Britt Festival, held each summer in Jacksonville. Dr. Trudeau is on the faculty of Portland State University and is Acting Dean of the College of Arts and Sciences at PSU.

Could you tell us how the Britt Festival came to be founded?

Well, actually, it came about as a result of my exposure of some music festivals in the East, particularly Tanglewood. Prior to coming to Oregon in 1951, I had spent both summers as a student musician in the Tanglewood Festival and when I came out to Oregon, I soon was appraised of the beauties of southern Oregon in the summer and the Shakespeare Festival. I came down here as a tourist, attended some of the plays, enjoyed them very much and a few years after that a group of us from the symphony were invited to perform at Shakespeare. That was in the days when they didn't have Sunday evening performances in the theatre but they kept them for musical events. And at that point, I think it was Bill Patton who inquired about the possibility of extending their season somehow with musical activities. So I came down again on a special trip just to do that and didn't have any success, mainly because we were locked into either the theatre or Lithia Park and the theatre was not possible in the afternoons because the sun came in and set right on that stage. So the outdoor theatre and Lithia Park were discounted.

And there was a period of three or four years that passed where I was still thinking about it because I was really very much infatuated with southern Oregon and the fact that it had a climate that was really right for outdoor summer musical activities. And then a friend of mine came home from a trip down in this area and he was very enthusiastic about Jacksonville. I had never seen Jacksonville in my previous tours of the area, but he thought it was ideal and would give the Festival an opportunity to develop a personality of its own. And he insisted that I take a look at it.

Well, he talked in such exciting and glowing terms that we simply left that evening. We left my house about 11:00 that night and drove all night and got down here the next morning. We came into Jacksonville probably looking like something off a freight train, but we came into town and were drawn just like a magnet to that hillside. So we went to where the present music pavillion is and went up to the top of the hill and we carried on a normal conversation which convinced me that acoustically, we'd found it. We discovered from Judge Hanna that there was a meeting of the

continued

TRUDEAU

town government in Jacksonville in the City Hall that night and then we went and found Curly Graham, who was then mayor of Jacksonville, and explained why we were there. He invited us to attend the meeting. We went in and explained it to the councilmen and the only question we got was why couldn't they have it immediately. So that's really how it all began.

Of course, there were many people who helped start the Festival?

It took a lot more effort than just mine. It had to be a community event; it had to be something that the people in this area would take pride in and would support. It would never succeed if the people themselves didn't take that interest. And they did, although it had moments when it seemed up and down. It was a very exciting thing to see something start from nothing and grow the way it has. Today it is nationally known and to some degree internationally known.

Did you use visiting musicians originally?

Yes. Just the year prior to the beginning of this festival I had been up to Anchorage, Alaska to the Alaskan music festival and they, too, import all the players with the exception maybe of about a dozen that they had locally that were qualified to play. That was Robert Shaw's dream come true too. He was the driving force behind that and so I had some evenings I spent with Robert Shaw when I was up there and I learned a lot about the inner workings of that festival which helped greatly in later forming the Britt Festival. We have always had a great deal of imported musicians. The festival started with a smaller orchestra. We were limited really then, though, very much more so in the repertoire. We had only a 45-piece orchestra and we never did anything beyond the classical period in music. That is, between the classical and contemporary. We couldn't do any of the Romantic literature because we didn't have the forces. But we did lean very heavily on Baroque music at that time and classical music and then some contemporary music. And I had to call on many of my friends in the Oregon Symphony in those early years. And some of them are still coming. Now, of course, we have people coming from all over the West Coast, all over the United States.

Now the Britt concert series presents a wide variety of programs. In addition to the regular concert series, there's a series of recitals, youth concerts, the silver cornet band. Were all of these things originally features of the program?

Well, not to the extent they are now. We have much more latitude in what we can do because we have now a 70 piece orchestra plus more distinguished soloists than we were able to afford to bring in in the earlier years. But we did offer programs every afternoon

TRUDEAU

and evening except on Mondays. That has been a pretty standard pattern.

Were there any mishaps in those early years?

The first year we opened on a Sunday afternoon, which was absolutely foolish. I hadn't really been down here long enough to know how hot it gets in the afternoon. And one of the first things that happened was a violin came unglued, literally. And I came unglued and I was beginning to wonder whether we were going to open or just have a grand tragedy. But it did open and we got away quickly from those afternoons because there was no way we could sit out there in 90 degree heat and run the risk of ruining peoples instruments and everybody's disposition. And so we got away from that. Over the years, of course, we have gotten away from all-outdoor afternoon events and moved into the hotel, where it is comfortable and air conditioned. And we have also moved the opening back on the calendar so now we open on a Friday night and we gain another full weekend this way.

What do you see is as unique about this kind of a musical setting as opposed to, let's say, going to a regular concert in an indoor hall?

Well, I think there are a lot of things that contribute to this experience. Jacksonville is ideal for the Festival because it has allowed the Festival to develop a personality of its own rather than be in the shadow of something else. Jacksonville contributes a special charm, the hillside itself and Britt, the fascination of Peter Britt himself. I didn't know when we started out, but when I chose that title, that identity, I chose it primarily because I didn't know. I assumed that many, many people didn't know and that it was a name they could hang onto. I always get asked that question, who was Peter Britt. The question was always in the back of my mind — if Peter Britt were to walk on this hillside right now, what would his reaction be to what he's seeing and hearing. Would he be complimented or would he think it is the worst tribute that could be given any man? But he did have such broad tastes and he had such an interest in music, that I can only believe that he would be complimented that the Festival is on his property. It is somewhat of a monument to him although it was never really intended to be that. It is a monument to music, I think, more than anything else.

I happen to love outdoor music; I wonder how a musician feels about jets flying overhead and the other inevitable "distractions".

I think we have to accept it, you know, as part of it. We're not in a concert hall. A lot of things are different for that reason, but things that are missing are made up for or balanced by other things. I think the airplanes go over, and the fire siren goes off,

KSOF

90.1 FM STEREO

S	M	T	
words & music	First		
Folk Festival USA			
BBC SCIENCE MAGAZINE			
Keyboard Immortals			
Sunday Supplement	SCARLATTI CONCERTS	Kent in Concert	Ja Do
Siskiyou Music Hall	Voices in the Wind	Public Policy Forums	CO LIVE VIN
	Chatterbox	International Arts Mag.	AI
	Overseas Assignment	WOMEN NOW 900 SECONDS	Acros
	KSOR Inf		
Voices in the Wind	 Siskiyou Music Hall		
DUTCH TREAT			
Jazz Revisited	Vintage Radio		
Jazz Continued	FM		

W		T		F		S		
Concert						ITALIAN OPERA		10
						DUTCH SOLOISTS		11
						OPERA		12
								1
Options								2
								3
ymtown		BALDWIN-WALLACE CONCERT		KEYBOARD IMMORTALS		Music Hall Debut		4
FROM THE VINTAGE INN		OPTIONS		DUTCH TREAT		Siskiyou Music Hall		5
Business		DUTCH FESTIVAL		*				6
the Atlantic		FOCUS		900 SECONDS				7
Information Service								8
NEWS								9
YOU						EARPLAY		10
								11
all						Lithia Park Band Concerts		12
						ear play		1
Rock						CHICAGO SYMPHONY Retrospective		2
								3
						Cookie Jar		4
								5
						LIVE FROM THE VINTAGE INN		6
								7
						Folk Festival USA		8
								9
						Saturday Night Jazz		10
								11

TRUDEAU

and the local dogs make noise and occasionally something will happen like the evening the skunk crawled under the pavillion. But you are usually so involved as a performer, you are concentrating so much on what you're doing, that you are not conscious of these things.

How about the audience's response to "outdoor music"?

If people will come to an outdoor concert, not expecting to hear the same way you can hear in a concert hall or on a recording, then I think the charm of the music and the setting more than makes up.

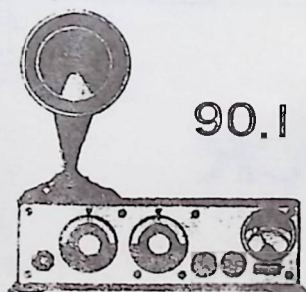
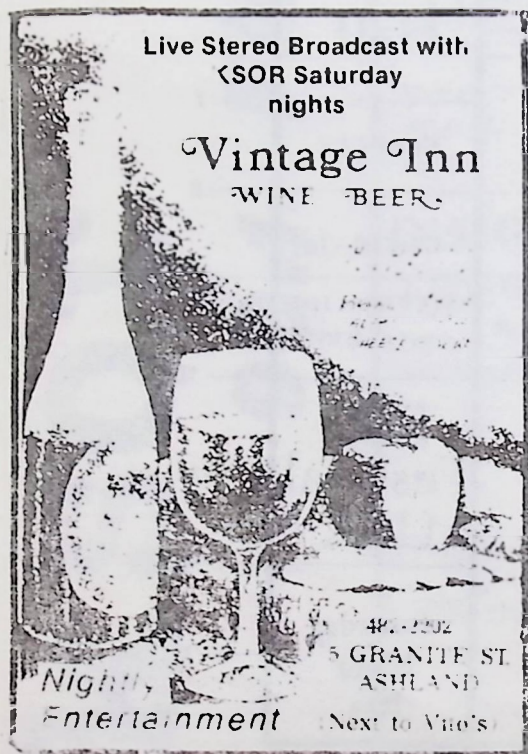
How do you select the music to be played each summer?

We try to play a wide selection of things and to keep both the audience and the performers pleased. But I have an obligation, as does any music director, to help promote interest in modern music. Over the course of a year, I would say that I have about 20-25 major works submitted to me for consideration by composers all over the United States. You have to be very careful about what you choose and it is difficult sifting through them. But I think we owe it to the composers of today to do this. After all, if somebody hadn't been willing to play Beethoven, he might not be in today's repertoire.

SLEEP POEM

Late Tuesday night
only the tireless mercury lamps
argue with darkness;
I listen for branches,
a brook over stones.

Wet lawn smell, cold
draws to my face;
Shadows push walls
quiet.



Political Scandal

MARY ELLEN ROWE

These lies are so mean, silly, palpable and malignant that they do not rise to the level of a decent man's attempt."

Political campaigns in old Jackson County were every bit as lively as the above quote from a Jacksonville newspaper suggests. Jacksonville, being the county seat, was once the center of intense politicking. If there ever were "good old days" when politicians were of sterling character and campaign tactics were above reproach, Jacksonville apparently saw little of them.

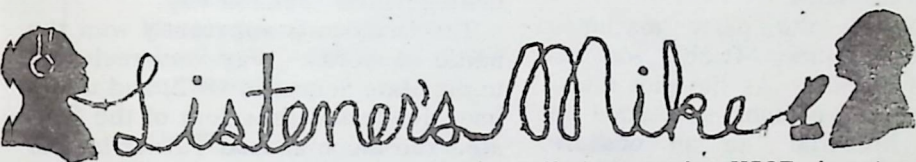
Then as now, candidates were expected to be above "meanness, malignity and mendacity", but there was nothing to stop the newspapers. Editors

usually aligned their papers with a political party. Thus a candidate could sit back in discreet silence (more-or-less), while a crusading editor obligingly heaped abuse on the head of the opposing candidate.

Jackson County politics of 1871 and 1872 offer a splendid example of the process in operation. In a welter of indignant fumings, raging invective, libelous slurs and sarcastic reports, two Jacksonville editors laid out the plot of a political campaign in Southern Oregon.

The difficulties began in post-election strife within the party. Early in his 1870 term, the Hon. James D. Fay, Democrat, and State Senator from Jackson County, apparently incurred the wrath of the editor of the *Oregon*

continued



We been listening early this week, enjoy our choice of classical music, like Anna Russell and hope to hear more of her, but most of all, hope you'll keep up the good work. We've been waiting a long time to hear the calibre of music you are providing listeners.

Mrs. Stanford J. Ness

Could, would you play more variety during the early evening, or late afternoon hours? Even during the regular day — lots of people who like jazz and rock go to bed before 9 p.m. — us included. We also like folk music, even if it's not American. We like classical, tho not constantly.

Steven Goheen

Please enter in our names a membership in the KSOR Listener's Build. Both the quality and variety of your program

offerings make KSOR broadcasting a strong candidate for the role of cultural pathfinder in the mass media of this community.

We appreciate your presentations of classical music, regretting, however, the perhaps unavoidable emphasis on music of the 19th century. More of both older and newer would make for a better balance.

And more jazz would be nice. And more dramatic productions such as Earplay would meet with enthusiastic response. We hope that more of the programs from N.P.R. will be available locally.

As past subscribers to other listeners-sponsored stations such as KPFA in Berkeley we have seen great things that a radio station can achieve and we do hope that KSOR continues to grow and explore. Don't stop!

Mr. & Mrs. R. L. Carson

Scandal

court a thorough legal investigation of the affair. I therefore ask a suspension of the public judgement until the case receives the investigations which I trust it will have before the Courts; and as to the result of such investigation I have no apprehensions."

The trials came up, a test of the respective party machines which proved a draw. The girl's father was acquitted of attempted murder, and Fay was likewise acquitted of the seduction charges. In the latter trial, a young man named Tribble gave a dramatic testimony against the character of the young lady involved. The next morning, the young lady and her sister cornered Tribble at breakfast at a Jacksonville hotel and beat him with cowhides.

Meanwhile, the party machines were still at work. Tribble was accused of perjury. As the plot thickened, certain persons succeeded in moving his trial "to an obscure corner of Jackson County" the *Democratic* editor fumed. By something less than coincidence, the judge was the father of the prosecuting attorney. Tribble, in the mean time, mysteriously vanished.

The two newspapers were left to carry on the battle, which they did with vigor. The new editor of the *Oregon Sentinel*, Wm. Turner, dug into Fay's past with every means at his disposal. Meanwhile, the *Democratic Times* was digging into Turner's past with equal enthusiasm. The diggings panned out. In January of 1872, the *Times* jubilantly climaxed a series of reports on the sordid past of "Dirty Work Turner, alias William

Muck-amuck Turner...the actual and covert slime slinger of the *Sentinel*..." with the judgement that "he imagines that the crusade against Fay will prevent his own scoundrelisms from coming to light." And the "scoundrelisms" were varied indeed. As a telegraph editor, he falsified public dispatches. As a Superintendent of Schools, he swindled miners out of their claims. He repeatedly committed the most unforgiveable crime of making statements "to the effect that Californians are superior to Oregonians." Last but not least, he was in fact a squaw-man. He had lived, drank, gambled and "thieved" with the Indians on the Salmon River. He had an Indian wife, and allegedly stole the Indian wife of his friend as well. The *Times* never tired of pointing to the fact that Turner had deserted his half-breed children to starve, his Indian wife to "become... a harlot" in order to come to Jacksonville and slander the "upright and distinguished" Senator Fay.

The Democrats apparently won the battle of words. Fay was reelected to the State Senate in 1872, and unanimously elected President of the Senate. the much-abused Turner had to leave town for a while, to the gloatings of the *Times*' editor: "But wherever he goes the 'peeps' will find him out after a while as a dead beat of the first water." The victory later turned sour, however. After his term was up, Fay refused to return to Jacksonville, moving instead to San Francisco where, a few years later, he took his own life. Turner returned to Southern Oregon. He worked in various jobs but accomplished little that was noteworthy. The *Democratic Times*, not yet three months old when the battle started, established itself in the course of the fray, and remained a major Southern Oregon newspaper until 1907.



SUMMER

Theater

DINNER-THEATRE PRODUCTIONS:

HAY FEVER by Noel Comedy — a biting satirical comedy — July 15, 16, 21, 22, 23, 24.

PROMISES, PROMISES by Neil Simon and Burt Bacharach — a Musical Comedy — July 29, 30, 31, August 5, 6 and 7

All performances in Stevenson Union Dining Room A. Tickets for dinner and show: \$8.50 per person. A few "rush" tickets available nightly at the door ½ hour before curtain for \$3.00 — no dinner with "rush" tickets.

Dinner served at 6:30 and curtain at 8:00. Wine and champagne available on Friday and Saturday nights.

Reservations at Theatre Box Office, room 016, Central Hall or by phoning 482-6347 from 12:00 to 5:00 DAILY — including Saturdays and Sundays.

STUDIO THEATRE PRODUCTIONS:

GIANTS IN THE EARTH — by Kenneth Bernard, July 5, 6 & 7

EFFECT OF GAMMA RAYS ON MAN IN THE MOON MARIGOLDS by Paul Zindel, July 18, 19, 20.

THE MAIDS by Jean Genet, August 1, 2, 3.

LINE by Israel Horovitz, August 11, 12 and 13.

All performances at 8:00 P.M. in Studio A. Tickets are \$1.00 each and may be obtained or ordered at the Theatre Box Office from 12:00 to 5:00 daily or by phoning 482-6347.

THE CHILDREN'S WAGON THEATRE will be in Lithia Park from August 8th through 14th with plays and entertainment for children of all ages. Free.

THE BRITT FESTIVAL...

Friday, August 5th

GRAND OPENING - GERHARD PUCHELT, Pianist

8:30 PM ORCHESTRA CONCERT PROGRAM NO. I

Overture to the Bartered Bride ... Bedrich Smetana
Piano Concerto in G minor ... Ignatz Moscheles
Fountains of Rome ... Ottorino Respighi
Soirees Musicales ... Benjamin Britten

Saturday, August 6th

***3:00 PM GERMAN SINGING CLUB — LYNN SJOLUND, Director**

8:30 PM ORCHESTRA CONCERT PROGRAM NO. II

HELEN QUACH, Guest Conductor
Overture to Leonore, No. III ... Ludwig von Beethoven
Suite: Love of Three Oranges ... Sergei Prokofieff
Symphony No. IV ... Peter Tschaikowski

Sunday, August 7th

***3:00 PM GERMAN SINGING CLUB — LYNN SJOLUND, Director**

6:30 PM Silver Cornet Band and Family Picnic

***8:30 PM CONNOISSEUR CONCERT PROGRAM A**

HELEN QUACH, Guest Conductor,
DAVID ATKINS, Clarinet
Brandenburg Concerto No. 4 in G major ... J.S. Bach
Capriol Suite ... Peter Warlock
Concerto for Clarinet ... Aaron Copland
Serenade for Strings ... Josef Suk

Tuesday, August 9th

11:30 AM Youth Concert

***3:00 PM CONNOISSEUR CONCERT PROGRAM B**

Sonata Octavi Toni ... Giovanni Gabrieli
Serenade No. 12 in C minor, K. 388 ... W.A. Mozart
Octet for Wind Instruments ... Igor Stravinsky
(Remainder of program to be announced)

***8:30 PM CONNOISSEUR CONCERT PROGRAM A**
(same as Sunday, August 7th)

Wednesday, August 10th

***3:00 PM RECITAL - (to be announced)**

8:30 PM ORCHESTRA CONCERT PROGRAM NO. I
(same as Friday, August 5th)

Thursday, August 11th

***3:00 PM RECITAL - CHRISTIANE EDINGER, Violin;
GERHARD PUCHELT, Piano**

8:30 PM ORCHESTRA PROGRAM NO. III
ENDRE GRANAT, Violin
Romantic Overture ... Alexander Tcherepnin
Violin Concerto No. I in D major ... Sergei Prokofieff
Symphony No. I ... Gustav Mahler

Friday, August 12th

***3:00 PM RECITAL - ENDRE GRANAT, Violin;
HAROLD GRAY, Piano**

8:30 PM ORCHESTRA CONCERT PROGRAM NO. II
(same as Saturday, August 6th)

Saturday, August 13th

11:30 AM Youth Concert

***3:00 PM PETER BRITT CHORALE — LYNN SJOLUND, Director**

8:30 PM ORCHESTRA CONCERT PROGRAM NO. III
(same as Thursday, August 11th)

A MUSICAL EVENT !

Sunday, August 14th

11:30 AM	SPECIAL SUNDAY MORNING CONCERT today only CHRISTIANE EDINGER, MARTIN FRIEDMANN, Violin Music of Johann Sebastian Bach Concerto for Two Violins in D major Brandenburg Concerto No. IV in G major* Suite (Overture) No. IV in D major *Soloists to be announced
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*3:00 PM RECITAL - GRAY-SINDELL-CHEIFETZ TRIO

6:30 PM Silver Cornet Band and Family Picnic

*8:30 PM **CONNOISSEUR CONCERT PROGRAM C**

CHRISTIANE EDINGER, MARTIN FRIEDMANN, Violin
Concerto for Two Violins in D minor J.S. Bach
Concerto in D for Strings Igor Stravinsky
Concerto for Violin in A major, K. 219 W.A. Mozart
Simple Symphony Benjamin Britten

Tuesday, August 16th

11:30 AM Youth Concert

*3:00 PM RECITAL - GERHARD PUCHELT, Piano

*8:30 PM **CONNOISSEUR CONCERT PROGRAM C**

(same as Sunday, August 14th)

Wednesday, August 17th

*3:00 PM RECITAL - GRAY-SINDELL-CHEIFETZ TRIO

8:30 PM **ORCHESTRA CONCERT PROGRAM NO. IV**

GERHARD PUCHELT, Piano
Suite No. 4 in D major J.S. Bach
Piano Concerto in A major, K 488 W.A. Mozart
Symphonie: Mathis der Mahler Paul Hindemith

Thursday, August 18th

*3:00 PM RECITAL - JENNY LINDNER, Harp

8:30 PM **ORCHESTRA CONCERT PROGRAM NO. V**

CHRISTIANE EDINGER, Violin
Overture to Der Freischutz ... Carl Maria von Weber
Violin Concerto Alban Berg
Symphony No. IV in E minor Johannes Brahms

Friday, August 19th

*3:00 PM RECITAL - GRAY-SINDELL-CHEIFETZ TRIO

8:30 PM **ORCHESTRA CONCERT PROGRAM NO. IV**

(same as Wednesday, August 17th)

Saturday, August 20th

11:30 AM Youth Concert

*3:00 PM Special Chamber Concert, members of the festival orchestra

8:30 PM **ORCHESTRA CONCERT PROGRAM NO. V**

(same as Thursday, August 18th)

*Indoor concerts, U.S. Hotel Ballroom

Member tickets may be used indoors or outdoors
Tickets for the Silver Cornet Band (\$2.00 singles, \$5.00 family) and
the Youth Concerts (\$5.00 for all ages) are
available only at the box office on the day of the performance

The Association recommends you bring a blanket or folding chair
with you to the Outdoor Garden Concerts, or come early for
limited fixed seating.

Don't Forget to pack a picnic!

Program is subject to change No concerts on Mondays

RARE EARTH

37 n. main ashland

OPEN MONDAY-SATURDAY 10-6

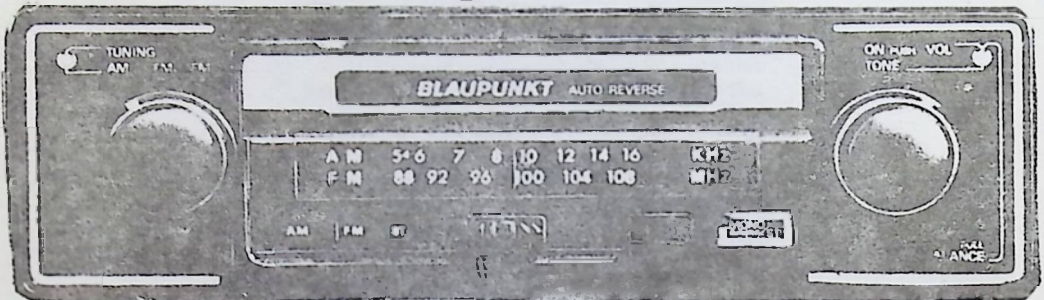
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Rock and Jazz

Album Preview:
Rock Tuesday 10 p.m.
CLASSICAL WEDNESDAY
8:30 PM

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ELECTRONICS

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A
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S

VINTAGE RADIO



The series continues with a film featuring flamenco dancing, "Los Tarantos" on July 13, followed by academy award winning director (One Flew Over the Cuckoo's Nest") Milos Foreman's "Loves of a Blonde" on July 20.

MTW 9:15 on

K*S*O*R

On July 27 "Ugetsu", a ghost story by Japan's Kenji Mizoguchi will be presented. August 3 is Tom Courtenay in "The Loneliness of the Long Distance Runner", and film society members will be admitted free. Fellini's "La Dolce Vita" will be featured on August 10, and the series concludes on August 17 with Anthony Quinn and Alan Bates in "Zorba the Greek".

All films will be shown on Wednesday evenings at 8 p.m. in Science 118, the main floor science auditorium on the S.O.S.C. campus. Admission is \$1.25 for members and \$1.75 for non-members. Memberships can be purchased for \$3.50 per year. A special series ticket for all nine films will be available for \$8.00, and anyone over 65 is admitted for 50 cents.

"This summer series brings the work of some new and outstanding directors, as well as offering longtime favorites such as "Loneliness of the Long Distance Runner" and "Zorba the Greek". If you can't afford a trip to Europe this summer, these films will bring slimpes of the world to Ashland. It promises to be a real feast for film fans."

Jane Barr,
Director of
The Ashland Film Society

Shakespeare Festival

37TH SUMMER SEASON JUNE 11 THRU SEPTEMBER 18 1977

ELIZABETHAN STAGEHOUSE ANGUS BOAMER THEATRE BLACK SWAN
M. Merchant of Venice H. The Rivals M. Much for the
M. Henry VI Part Three SC. Other Named Dramas
Curtain Times: MATINEES 2:00 P.M. EVENINGS 8:45 P.M. SIMULTANEOUS

SUN	MON	TUE	WED	THU	FRI	SAT
JUNE						11
12 HG	13 AC	14 MV	15 HG	16 AC	17 MV	18 HG
19 AC	20 SC	21 MV	22 AC	23 SC	24 R	25 MV
26 SC	27 R	28 MV	29 AC	30 R		
JULY						1
3 R	4 HG	5 MV	6 SC	7 R	8 MV	9 AC
10 R	11 MV	12 SC	13 R	14 MV	15 SC	16 R
17 MV	18 AC	19 R	20 MV	21 SC	22 R	23 MV
24 AC	25 R	26 MV	27 SC	28 R	29 MV	30 AC
31 R						
AUGUST						1
1 MV	2 AC	3 R	4 MV	5 SC	6 R	7 MV
8 AC	9 SC	10 R	11 MV	12 SC	13 R	14 MV
15 AC	16 MV	17 R	18 SC	19 MV	20 AC	21 R
22 MV	23 AC	24 R	25 SC	26 MV	27 R	28 AC
29 MV	30 AC	31 R				
SEPTEMBER						1
3 SC	4 R	5 MV	6 AC	7 SC	8 R	9 MV
10 AC	11 MV	12 R	13 SC	14 MV	15 AC	16 R
17 MV	18 AC	19 R	20 SC	21 MV	22 AC	23 R
24 MV	25 AC	26 R	27 SC	28 MV	29 AC	30 R
31 AC						

galleries

ROGUE GALLERY

8th & Bartlett, Box 763, Medford

SOUTHERN OREGON SOCIETY OF ARTISTS

Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries: Crater National Bank, Medford; Stanley's Restaurant and The Oregon Bank, Medford Shopping Center.

Southern Oregon Society of Artists meets every 4th Wednesday at the Medford City Hall, 7:30 p.m. Open to the public.

OREGON COLLEGE OF ART: At 30 South First Street, Ashland. On-going exhibits of student work.

MEDFORD CITY HALL: School art displayed on first floor. Conducted by Medford Art Commission and District 549C.

ALABASTER EGG: 175 E. California St., Jacksonville. Noon to 5 p.m. Closed Monday.

ARTIST'S CORNER GALLERY: At World Over Imports, Medford. 9 a.m. to 6 p.m., closed Sunday.

CASA DEL SOL: 82 N. Main, Ashland. 10 a.m. to 5 p.m., closed Sunday.

CASCADE WILDLIFE GALLERY: In Ye Old Livery, 40 N. Main, Ashland. 11 a.m. to 7 p.m. daily.

HEN HOUSE GALLERY: At 220 E. California St., Jacksonville. 10 a.m. to 5 p.m., closed Monday.

HIGHER GROUND STUDIO: At 175 W. California St., Jacksonville. 11 a.m. to 5:30 p.m. daily, noon to 5 Sunday.

LAMPLIGHT GALLERY: At 165 E. California St., Jacksonville. 11 a.m. to 4:30 p.m. daily, closed Monday.

OREGON TRADER: At 135 W. California St., Jacksonville. 10 a.m. to 5:30 p.m., Sunday 1 to 5.

PAULSEN HOUSE: At 135 Third St., Jacksonville. 10 a.m. to 5:30 p.m. daily.

PLUMB'S GALLERY: At 507 S. Front St., Central Point. 10 a.m. to 5 p.m. Tuesday-Saturday, noon to 6 Sunday.

RICHARD GROVE GALLERY: 729 Welch St., Medford. 10 a.m. to 8 p.m. daily.

RUBY'S STUDIO GALLERY: At 110 N. Fir St., Jacksonville. Open daily except Sunday morning.

UNIQUE BOUTIQUE: At 111 W. Main St., Eagle Point. 9:30 a.m. to 5 p.m. Monday-Friday.

VILLAGE GALLERY: At 130 W. California St., Jacksonville. 11 a.m. to 4 p.m. Wednesday-Saturday, noon to 4 Sunday.

WITTEVEEN STUDIO GALLERY: 305 N. Oregon St., Jacksonville. Open most afternoons and by appointment.

SHARON WESSNER GALLERY: At 940 Applegate, Jacksonville. Phone 899-8657.

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